

The Monthly Musical Record.

JULY 1, 1879.

MUSIC IN THE FUTURE.

THE Practical Examinations in Music instituted by the Society of Arts have borne such sound and wholesome fruit, even in this early stage of their existence, that as a natural consequence great interest is excited, and the highest hopes for music in the future are entertained; the prospect which is likely to be beautified by the spreading of the fair branches of the parent tree, and the offsets and saplings which may spring from it, is altogether an encouraging one.

Although the matter alluded to above was simply an experiment, the result has proved so far satisfactory that it is to be hoped that the Society of Arts will carry on the good work thus begun, by instituting a series of examinations in the higher, as well as in the elementary branches of the art. Time will prove the great extent of the musical talent and culture possessed by the natives of our country, and enable the possessors to take the position among musical people to which they are entitled by their abilities, with credit, honour, and confidence.

The terms of the qualifications required of all candidates who presented themselves for examination have been necessarily at the outset of an elementary character. Each candidate was expected to bring a piece of vocal or instrumental music previously studied, and was required to sing at sight a melody given on the spot. A test as to the accuracy of the ear, and of the readiness to distinguish intervals, was also imposed, and a certain number of marks given for each exhibition, that assigned to the reading being double that set out for each of the other qualifications. First and second-class certificates have been awarded to successful competitors; those obtaining 75 per cent. were included in the first rank, those with 50 and below 75 per cent. were placed in the second class, while those obtaining above 30 and less than 50 were simply said to have passed, and did not receive a certificate. The proposal to hold these examinations originated, we believe, with Dr. Hullah, and the idea was not only readily taken up by the Society of Arts, but the whole experience of that body has been brought to bear in order to secure uniformity of working, and the customary high standard observed in all the examinations directed by the Society.

Great centres have been established at Glasgow, Birmingham, and London, and a considerable number of candidates have presented themselves at each place. Judging by the results exhibited in the table printed in the Journal of the Society, there must have been a vast amount of musical talent exhibited by the several candidates. This may be taken as being especially significant of the improved taste for and effort to cultivate music both as a science and art, and altogether hopeful for music in the future. There is no statement as to the ages of the candidates who presented themselves, but if they were all young there is the better ground for hope, as the encouragement they would receive in the award of a certificate will doubtless prove an incentive to the further prosecution

of the study of music both theoretical and practical. These examinations will doubtless also prepare the way for the formal recognition by the Government of the necessity of establishing, if not proper training-schools for music throughout the country, then probably an official support of the chief academies, or the union of existing bodies into one important head, and perhaps also an organised scheme for securing proper inspection of musical teaching in elementary schools may, in course of time, be prepared and set in action, by this means assuring those interested in musical education that the training in all departments should be systematic and thorough. To attain this desirable end, the advocates of all the various methods should unite, as they probably will if they are sincere in their professions, namely, that the object sought to be gained by the various teachers and propounders of systems of musical instruction is the advancement of the science whose difficulties they seek to lessen or to smooth away. They must rejoice to welcome all proper encouragement for their labours, as the organised recognition of musical teaching, arrived at by any system whatever, must be in the long run. It is not a question of methods, but of results. Qualified musical inspection and examinations, assisted by the Government, is what is now required. Therefore every earnest teacher should gladly co-operate to aid this design, feeling assured that his conscientious labours will be fully rewarded. Opposition may possibly be offered by those whose works have been undertaken for self-aggrandisement, and whose want of scientific knowledge will not bear the light which must of necessity be thrown upon their doings. Musical teaching will become thorough, and shams have no further chance; incompetent teachers must fall out of the ranks, and bogus academical boards cease to exist. In the meantime, until a general and carefully digested Government plan be adopted, all praise should be given to the attempts being made to promote the teaching that is being privately done, by assisting the Society of Arts in the furtherance of the scheme recently instituted for what is really for the benefit of art and the encouragement of students. The examinations thus instituted are at the present time exceedingly opportune, and if the plan is extended by the addition of higher examinations in the more advanced stages of the art and science, an order of musicians will be established which the recent decrees of the Universities have excluded from the advantages of obtaining a diploma recognising technical skill. It is of course very desirable that a musician holding a University degree should show some acquaintance with other arts and letters besides those in music, but there are many worthy students who for lack of opportunity have not been able to qualify themselves for examination in little else but music. If a higher examination be established, the diploma given by the Society of Arts will have a value as evidence of musical accomplishments. The worth of the University degree will be in nowise lessened, but, on the contrary, increased, for the number of possessors will be proportionately smaller than heretofore, but the certificate given as the result of these practical examinations by the Society of Arts will hold a place not fully or fairly occupied at present, for it will be sought for by a class which the University examinations now do not attract, and do not seem to be designed to reach. The desire to obtain distinction will keep alive the interest in the matter, and if the demand should be great enough, examinations will have to be held twice or three times in the year, the certificates will be accepted as testimonies of well-earned merit, and the study of music, both theoretical and practical, will become more earnest and properly directed.

The necessity may arise for establishing schools of instruction properly supported by the municipal authorities, after the example set by the citizens of Cork. That city has been the first to take advantage of the permission afforded by a recent Act of Parliament, to obtain a share of the municipal rates set aside for practical education in science and art, and has established a School of Music under the most promising auspices. The clause in the Act which admitted music into the list of subjects belonging to Science and Art was obtained by the wisdom of Mr. Murphy, the member for the city of Cork, himself an earnest and enthusiastic lover of music, and one of the most active and energetic supporters of the school now at work in that city. The Act is confined in its working to Ireland, and as yet Cork is the only place taking advantage of its provisions, but the opportunity of obtaining a nucleus of funds towards the maintenance of the scheme is too tempting a one not to be embraced by other large towns within the island, and so it may be considered that time alone is wanting to enable all interested in the great work to see other places forming and keeping alive similar schools of music. In those towns where the number of ratepayers is large, the income thus derived will be proportionately extended, and there will probably soon spring into life and action a number of schools which shall furnish a ready means of fostering and developing native talent. If the experiment in this direction also proves successful, it may be hoped that a like clause may be inserted in the similar Acts relating to the other parts of the kingdom, and in time both England and Scotland will enjoy the privilege of having a number of recognised training-places for music in its large towns. Music should be considered as important a matter of education as drawing, designing, and painting, and all that possibly can be done to afford the means of proper scientific training should be done, and that speedily. The instruction thus acquired might be tested in the several localities by competent and duly accredited examiners, or facilities should be afforded to the students to have their work assessed by a central body, such as the Society of Arts in London. To this point the newly-organised practical examinations will tend, for the students themselves will demand the means of skilled instruction, such as is afforded by the State in almost every other branch of art or science, and they as a natural consequence will be glad to welcome the examinations which shall assess their qualifications. Music is not now merely an ornamental accomplishment; it is with many the means by which the daily bread is earned. Like as in drawing or painting, those who have the best chance of success are they who display natural ability, and an innate power for its exercise. Every advantage should therefore be afforded, so that it may be rightly acquired, and carefully assessed, that the students should not be wholly left to gain all their knowledge in and from themselves, but that they be in the position to obtain all the advantage of accumulated experience and scientific knowledge which well-trained and accomplished masters can impart, so that in the struggle for a livelihood, and in the race for position, those who fight and those who run may have equal power of obtaining qualifications with those with whom they are likely to compete. The establishment of these practical examinations in music will of necessity be progressive, if they are vigorously and attractively carried on, and in the progress it may not be unreasonable to expect that schools where music will be taught scientifically will spring up from one end of the kingdom to the other, even with or without Government support, but better with it, and so the cause of music may be made truly hopeful in the present and valuable in the future.

EDVARD GRIEG, THE NORWEGIAN COMPOSER.

A CRITICAL STUDY, PRECEDED BY A SHORT CHAPTER
ON FOLK-MUSIC AND NATIONALITY CONSIDERED IN
THEIR RELATIONS TO ART-MUSIC.

BY FR. NIECKS.

PRELIMINARY.

THE importance of folk-music for an already highly developed art-music is generally over-estimated, and the nature and relative position of the two often wholly misconceived. There are enthusiasts who extol the simple strains of the people above the most sublime conceptions of the great masters; there are composers who flatter themselves with the hope of curing their impotence by an infusion of genuine or closely imitated folk-tunes and national peculiarities.

The true relation of folk-music to art-music is that of a child to a man. The man may learn some valuable lessons from the child, but that does not prove the superiority of the latter. For cannot the man teach the child more than he can learn from him? Surely it is not wise to preach, like Rousseau, a return to a state of nature, ignoring the glorious, beneficent conquests of the best, the God-gifted of long ages and many countries! Are we to cut down a wide-branching tree, that has brought forth rich harvests of delicious fruit, because of the parasites that prey upon it, and thereby obstruct its growth and diminish its vigour and fruitfulness? Which is the more advisable proceeding, to set about rearing a young, tender sapling, or to free the tree from the obnoxious weeds?

Patriotic and ambitious musicians have often attempted, and almost as often failed, to create a national style in their countries. And why have they failed? Because they thought they could attain their end by trimming a foreign art with the peculiarities of their national folk-music. These peculiarities are, however, sometimes quite accidental, and spiritually of little or no importance; indeed, the most striking ones are not always the most significant. The consequence is that, although these musicians may succeed in creating a manner, they will never create a style. And without a style no national art, or high art at all, is possible. We find these men successful in little things—in songs, dances, and kindred small forms. Their *forte* is genre-painting. Great forms demand great thoughts, great thoughts an appropriate great style. Folk-music, as folk-lore in general, contains only simple, not complex, ideas, and presents them in equally simple forms. Once more, folk-lore is the childhood of art.

Nationality, like individuality, left to itself is narrowness. From narrowness results manner, style being formed by gradual expansion and development. At first, nationality is exclusive—i.e., shut off from other nationalities as much by its peculiarities and prejudices as by the natural and artificial defences on its borders. Gradually, as by war and commerce intercourse between the nations increases, the national mind is more and more enlightened, and its sphere of vision enlarged—foreign ideas are assimilated, and new notions dispel old prejudices. The course of development of the national mind is, however, not always so smooth and satisfactory. In the case of a mature art, for instance, finding admission into a country without an art, or with one in the first stages of its growth, the foreign art overwhelms the native art, whose power of assimilation is not equal to the occasion, crushing it if the productivity of the nation is feeble, temporarily oppressing it if the productivity is strong. Those nations, then, must have the finest art and the best

style who, with a well-constituted individuality of their own, have assimilated most. To take one example, do you think the German musical art is the product of Germany alone? Not at all; the Netherlands, Italy, France, &c., assisted in the building of this splendid edifice.

Art-music is not only influenced by, but it also influences, folk-music. This influence shows itself partly in the alterations which are introduced by the people into their old tunes, and partly, if the production of folk-music is not wholly checked by that of art-music, in the character and appearance of their new tunes. It is an interesting fact, explained by what has been said above, that the folk-music of those nations which have produced a national art-music, although each still preserves a character of its own (as for instance the German, Italian, and English folk-music), differs less and has fewer striking peculiarities than that of those nations which have no art-music, as for instance the Poles, Serbians, Norwegians, Scotch, and others.

A nationality or individuality before its development is an insignificant thing compared with the vast universality which surrounds it. Still it is a something differing in certain respects from all other things. In as far as these differences are the outcome of peculiar experiences and powers of observation they are of universal value. But it is otherwise with all those peculiarities which owe their existence not to the character of the people, but to adventitious circumstances, which are not qualities but accidents—in folk-music, for instance, to the capacities of the instruments and voices, to the sounds of the surrounding animate and inanimate nature, &c. These are national prejudices and weaknesses. To the artist they may be of use as decorative effects; but they ought always to be regarded by him as accidentals, not essentials.

The strength of the inborn and the acquired, the individual and the universal elements which make up a nation or an individual, the proportion of these elements to each other and the degree of their interfusion, interpenetration, and intergrowth, are the true test of the nation's, the man's greatness. The men who are most peculiar in their ways are certainly not the greatest; on the contrary, the greater the man, the less obtrusive his individuality. The individuality is there, but being freed from all littleness and diffused over a vast accumulation of universality which it leavens, it is not at once perceived. Hence such men do not write only for one country or one age, but for the whole world and for all time to come. Homer, Dante, Shakespeare, Molière, Goethe, Leonardo da Vinci, Michael Angelo, Raphael, Handel, Mozart, and Beethoven may illustrate what I say. And as with individuals, so it is with nations.

EDVARD GRIEG.

Edvard Grieg was born at Bergen, a sea-port town on the western coast of Norway, on the 15th of June, 1843. He received his first instruction in pianoforte playing from his mother at the early age of six. By-and-by he began also to compose, and with such success that when his parents showed some of these juvenile attempts to Ole Bull, who visited Bergen in 1858, the famous violinist advised them to give their son the benefit of a thorough musical education. Accordingly young Edvard was sent in the same year to Leipzig, where he remained till, in 1862, a severe illness obliged him to return home. He had as teachers Moscheles for pianoforte playing, Hauptmann and Richter for harmony, and Rietz and Reinecke for composition. M. Dannreuther, who studied in Leipzig

during the years 1859–1863, and thus was Grieg's fellow-student for three years, remarks (in Grove's "Dictionary of Music and Musicians") concerning the Norwegian's doings in the famous German musical town, that "during the term of his studies he lived mostly in the romantic world of Schumann, Mendelssohn, and Chopin." From the same source we derive the information that after Grieg had retired to the North, "Danish, Swedish, and Norwegian *Volkslieder* and dances absorbed his fancy." But his musical studies were not confined to this kind of music, for (see Mendel's "Musikalisches Conversations Lexikon") after his recovery he went, in 1863, to Copenhagen, and there enjoyed the advantage of Gade's advice. In 1867 Grieg took up his abode in Christiania, where he still lives in full activity as a teacher and as conductor of a musical society founded by him, and by which, it is said, the master-pieces of the past and present are carefully studied and publicly performed.

Grieg has published about thirty works, the greater number of which consists of short compositions for the pianoforte, but among them there are also a concerto for pianoforte and orchestra (Op. 16), three sonatas—one for pianoforte alone (Op. 7), two for pianoforte and violin (Op. 8 and 13)—and a few vocal compositions, most of them songs. On the programmes of the last *Tönkünstler-Versammlung* (Meeting of Musicians) at Wiesbaden, on June 5–8, 1879, Grieg appears with two works—"Vor der Klosterpforte" for treble and alto solos, female chorus, and orchestra, and a string quartet which was performed last winter by Heckmann's quartet party of Cologne in various towns. In my remarks on Grieg's works I shall confine myself to those for the pianoforte, and select from them a few for special notice.

Grieg's Opus 3, "Poetische Tonbilder" (Poetic Tone-pictures), consists of six short pieces, which I think may be reckoned among the best things he has written. The composer fulfils what he promises; the title is no misnomer. What higher compliment can be paid to the artist who is bold enough to apply to his work the epithet "poetic"? These "Tonbilder" make one feel that the man has music in him; they have an easy, natural flow, and a dash of originality withal. The national element which becomes so prominent in his later compositions, gives to this work only a slight tinge. A great part of the charm of these pieces is no doubt owing to this, apparently unconscious, infusion. Soon, however, Grieg begins to form a manner of his own. How far the peculiarities which distinguish it are national or individual, natural or artificial, I do not venture to decide. But I say without hesitation that his manner is the spontaneous outgrowth neither of his nationality nor individuality, but rather, to some extent, the result of conscious imitation and laborious excogitation. Now allow me to point out a few of these peculiarities. I shall quote first a few bars from the slow introduction to the first movement of the sonata, Op. 13—the prelude of the violinist—of which one may say that it contains Grieg's style *in nuce*:—

(No. 1.)



My next quotation shall be from the same work, the

first subject of the *Allegro vivace*. It exemplifies several of the composer's peculiarities:—

(No. 2.)



Let us mark the melodic progression of the opening motivo. Progressions of a second and a third, ascending or descending, as well as of a third and a second (these latter, however, less frequently), likewise ascending or descending, are of very frequent occurrence:—

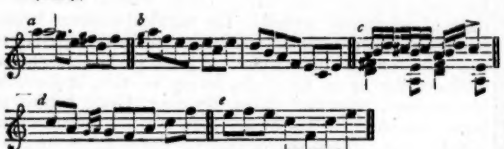
(No. 3.)



The reader will find further examples in No. 4, *a, b, c, d*; No. 6, *b*; No. 8, *b*; No. 9, *a, c*; No. 10, *a, b, c, &c.*

A rhythmical peculiarity is the mixing of notes that divide a portion of the bar into three parts with such as divide a portion into two—for instance, quaver triplets with quavers. In most cases the triplets break up and lighten the first or last beat of the bar. The following quotations will make my meaning clearer:—

(No. 4.)



Read again, in connection with this, No. 1; No. 3, *b, c*; No. 8, *a*; No. 9, *c*; No. 10, *b, &c.*

An obvious relationship exists between the above rhythms, in which short notes precede longer ones, and the following specimens often found at the close of periods, parts, and movements:—

(No. 5.)



The accent is often transferred to the usually unaccented part of the bar, as, for instance, in No. 2.

Sequences of alternate dotted quavers and semiquavers occur very frequently. To save space, No. 2; No. 7, *a*; No. 9, *b*; and No. 10, *c*, must do duty also in this case.

The rude rusticity of bare fifths has an irresistible charm for the composer; it is a necessary ingredient of the pictures he paints:—

(No. 6.)



What I may call, for want of a better name, hurdy-gurdy passages are frequently met with in Grieg's music. I refer the reader to No. 6, *a, b*; and No. 9, *c*. These examples illustrate the matter imperfectly, but they must suffice. The family likeness, the lackadaisical expression of the following excerpts will be at once evident to every one. They should be compared with the last-quoted examples; with most of them they have much in common, among other things the balancing of, or the rocking on, the tonic and dominant:—

(No. 7.)



These quotations remind me of a very important point in Grieg's style of composition, namely, his habit of repeating phrases. Take for instances No. 3, *a*; No. 6, *a, b, c, d*; No. 7, *a, b, c*; No. 9, *a, b, c, d*; No. 10, *c*; all these phrases are repeated, often literally, sometimes in a different octave, or with a slight melodical or rhythmical variation.

In matters of harmony Grieg likes to revel in chords of the ninth, has a strong attachment to the secondary chords of the seventh—especially those with minor third and seventh, and perfect or diminished fifth—pays much attention to the secondary triads, and freely indulges in the exciting stimulant of unprepared major sevenths, minor seconds, &c. Were I to attempt an adequate illustration of these various points, I should probably draw upon me the wrath of the power that wields the thunderbolt in the realm of the MONTHLY MUSICAL RECORD. For the present, therefore, I shall rest satisfied with a slight indication of the points in question—I hope the sympathetic reader will do so likewise. Farther on I may discuss and illustrate them more fully.

As to the chords of the ninth (I should have said above that I include, for brevity's sake, under this term such combinations of tones as most people are not in the habit of calling chords), I have no more to show than No. 7, *a, b, c*, although not for want of material, as almost every page of the composer's works would have furnished a superfluity. Of secondary chords of the seventh I give as examples No. 7, *c*, and No. 8, *a*. Also the second and third crotchet of the first bar of No. 2 are at your service, if you like to accept them:—

(No. 8.)



The last musical example (No. 8, *b*) is the representative of the strong, prickly seasoning; No. 6, *b*, comes forward as a support.

Very characteristic of Grieg's style is the use he makes of the succession of the chords on the tonic and mediant. The next illustration will furnish some examples, also one of the inversion of this progression—the succession of the chords on the tonic and supertonic (No. 9, *e*):—

(No. 9.)



The frequency of a stationary or anticipated bass, and the introduction of belated and anticipating non-harmonic notes, and such as remain, so to speak, hanging in the air, must be noted in Grieg's compositions. But this and much more I must leave the reader to find out for himself, if so disposed, from the works, which he may acquire without much trouble, and partly also with little expense. One other batch and I have done with quotations for awhile. They exemplify various things: No. 10, *a*, shows a characteristic modulation, &c.; No. 10, *b*, quite an accumulation of national peculiarities; and No. 10, *c*, what Grieg ventures upon:—

(No. 10.)



Very likely the reader will say, all these chords, dissonances, rhythms, melodic and harmonic progressions have been used by other composers. To which objection I can only reply by a question: How and how much did they use them?

But enough of these microscopic investigations; let us now take a higher and fuller view of the composer's works. Before doing this, however, it may be well to state that the examples quoted in the course of the above remarks are taken from the "Poetische Tonbilder," Op. 3; "Humoresken," Op. 6; Sonatas, Op. 7, 8, and 13; "Lyrische Stückchen," Op. 12; "Nordische Tänze und Volksweisen," Op. 16—No. 3, *c, d*, and No. 10, *a, b*, are from the last-mentioned work (Northern dances and songs adapted for the pianoforte), and No. 4, *a*, from a piece entitled "Norwegian" (No. 6 of "Lyrische Stückchen").

Among Grieg's works the "Humoresken," Op. 6, must be placed in the first rank. They are so fresh, so full of humour, so bold and novel in means and subject. One is tempted to suppose that the composer made his studies and got his material for these humorous pictures at the fairs of Bergen, where the fishermen and peasants of Northern Norway gather twice yearly to dispose of their produce and replenish their stores. There is a rusticity and sometimes even an uncouthness about them which remind one somewhat of Teniers and Ostade. But it is a likeness with a difference, and this difference is the absence of all brutal sensuality, and the presence of much good-natured, although at times very rough, playfulness.

(To be continued.)

THE OPERA SEASON.

MME. ETELKA GERSTER, whose return at an afternoon performance on the 24th May was recorded in our last number, made her first regular appearance on the 26th ult. in *La Sonnambula*, the opera in which she first won the favour of an English audience. Although she was evidently still suffering from the effects of her long indisposition, her impersonation had its old dramatic intelligence and colour, and her excellent voice and fluent vocalisation came back with enough of their former charm to make her performance an exceptionally pleasing one. The interest of the house, secured by the vigorous comedy of the earlier scenes, was sustained most sympathetically throughout the more delicate episodes which follow, and carried away to enthusiasm in the triumphant outburst of the *dénouement*. Mme. Nilsson returned on the 27th, after a longer absence than usual, to complete the strength of Mr. Mapleson's company. The piece chosen for her *reentrée* was *Faust*, and it would have been difficult to find one in which she was more likely to justify the expectations of a crowded audience anxious to applaud

an artist so popular. Mme. Nilsson's Marguerite has become a traditional success, and it is only necessary to say of it that it now revealed her delightful voice and undoubted histrionic gifts in even happier combination and to more brilliant effect than ever. Except that Signor Vaselli appeared to fair advantage as Valentine, there was nothing in the creditable all-round performance of the rest of the cast to call for special remark. Mme. Nilsson's second character was Elsa, in *Lohengrin*, which she introduced to the patrons of Drury Lane in 1875, and to the relative success of which she contributed so important a part. While the world continues to differ as to what is visionary and what is tangible in Herr Wagner's operatic illustrations, all concede the artistic beauty and poetical grace with which Mme. Nilsson's impersonation of this, one of his ideal or representative women, comes out, despite attendant defects or embellishments. The Ortruda was Mlle. Tremelli, whose magnificent voice, and the unexpected dramatic force which she displayed in conjunction with it, obtained for her a most encouraging reception, even though her predecessor had been Mlle. Tietjens. The efficient Telramundo was Signor Galassi, Signor Campanini being the Lohengrin, and Signor Foli the king. Madame Gerster's next rôle was Gilda, in *Rigoletto*, an admirable performance, as usual, and not less pleasing, although demanding less brilliancy than other characters with which she has identified herself. A very favourable impression was made at the same time by M. Roudil, who brought a fine voice and rare ability as an actor to the title part. The event of importance which followed was the reappearance of Signor Fancelli, with Miss Minnie Hauk as Alice, in *Robert le Diable*. It is enough to say that both artists renewed their past success. The substitution of Mlle. Vanzandt for Miss Hauk on the 14th in *Le Nozze di Figaro* confirmed the favourable opinion already secured by the young lady, who now first appeared as Cherubino. Her agreeable voice and intelligent acting were again pleasingly displayed, and cordially approved. The revival of *Les Huguenots* in the following week owed its chief attraction to the excellent performance of Mme. Nilsson as Valentina, which, especially towards the latter part of the opera, repeated itself with its wonted spirit and force. There was some weakness in the other characters, apparently from too much confidence. But the Marcello of Signor Foli and the Urbano of Mme. Trebelli, were deservedly well received.

On the 19th of June Verdi's *Aida* was given, of which the *Morning Post* critic gives the following concise notice:—

For the first time at Her Majesty's Theatre Verdi's opera *Aida* was placed upon the stage last night, with all the effect that a well-chosen cast, careful rehearsals, magnificent scenic displays, and well-ordered accessories could give. That it should be well received under these favourable circumstances may be well imagined, and that the audience were roused to a high pitch of enthusiasm by the efforts of the artists who presented the several parts will be understood as a matter of course. With Mlle. Kellogg as Aida, Mme. Trebelli as Amneris, Signor Campanini as Radamès, Signor Galassi as Amonasro (Aida's father), Signor Foli as Ramphis, and Signor Susini as the King of Egypt, all the elements of success were as far as possible brought together, and the result was a performance, if it was not in every degree perfect, at all events it was on all sides interesting. Mlle. Kellogg, whose reappearance was the signal for much cordiality of greeting, although her voice has lost some of its former power, gave a fine dramatic reading of the part of Aida—a reading which was marked by true passion and earnest emphasis. Mme. Trebelli, who was in fine voice, sang the part of Amneris as it has never yet been heard, and Signor Campanini, though occasionally lacking in refinement, evidently strove to do his best as Radamès; while Signor Galassi gave a splendid reading of the part of the semi-savage captive monarch, Signor Foli was a dignified representative of the High Priest; Signor Susini delivered

the music assigned to the King with good effect, and Signor Rinaldini discharged his duty as the Messenger most creditably. The choruses were well and carefully sung, and although the trumpets on the stage were a little lacking in tunefulness they did not mar the brilliancy of the scene. The orchestral parts were played in a fashion deserving of the highest praise, and Sir Michael Costa must have been greatly gratified at the general smoothness with which the somewhat difficult music was played and sung, especially as the result was due to his forethought and experience in conducting the rehearsals. Of the minor details of stage effect much might be said if necessary. Mention must, however, be made of the beautiful scenery, for which the painter was called upon the stage to acknowledge the appreciation of the audience; and however brief the notice of the event may be, it would be incomplete without a word of praise for the ballet of little black boys, which was especially well organised. The opera was enthusiastically received throughout, the heartiest applause being bestowed upon the artists and the several prominent portions during the progress of the scenes, and numerous recalls made for those whose well-directed labours carried the work to so triumphant an end.

Bellini's somewhat effete opera, *I Puritani*, has also been given at this house, with Mme. Gerster as Elvira. The morning performances on successive Saturdays may be mentioned as having afforded suburban visitors the opportunity of hearing a series of popular operas, given with all due effect, at a time which allowed of an easy return home. On these occasions the conductor has been Signor Arditi.

A new success of Mme. Turolla must begin our records of Covent Garden. As Amelia in *Un Ballo in Maschera* she gave a performance so intensely dramatic, that her right to take high rank amongst the most vigorous exponents of the part would hardly be denied even by those who had been slow to acknowledge her serious claims to attention on her first appearance. Well supported by a cast familiar in the opera, she obtained the heartiest recognition from an audience whose sympathies had to be won and were won by the irresistible force of her impersonation. Mme. Patti's re-appearance as Violetta, in *La Traviata*, of course filled the theatre to overflowing; and the brilliant assemblage was destined to find that even to a character in which she had already been supposed perfect, new touches of beauty could still be imparted. A second performance of the Marquis d'Ivry's *Les Amants de Vérone*, passed off very quietly; it was perhaps hardly worth while to repeat a novelty which deals with a worn subject without improving upon what has been done before. Without disrespect to M. Gounod, and the many who have attempted musical versions of the story of *Romeo and Juliet*, it would nevertheless seem that the subject has yet to be dealt with before an undeniable success is attained.

For the first time for a long period Bellini's opera, *Norma*, was placed upon the stage of this theatre on June 16th, with as good a result as could possibly be attained. Whether the taste has changed, or whether the want of inherent power in the plot becomes more apparent in connection with "music of a nature frivolous," and, it may be added, pretty and sweet though not dramatic melody, as the days roll on, is a subject which would form a theme for inquiry at other times than the present. It is enough now to say that the performance was welcomed with favour by those whose memories carried them back into the years that are passed when the opera was a power, and the representatives of the several parts were regarded with a semblance of classical reverence. As far as mere ability is concerned, Mme. Cepeda fulfils most of the conditions required in a good *Norma*—a stately presence, a dignified mien, a rich sonorous voice, and an earnest dramatic manner. It is perhaps to be regretted that a yielding to the fashion of the present somewhat stands in the way of her successful delivery of the music, for Bellini's bravura passages can

only be adequately given by vocalists trained in the old and now almost forgotten true Italian school. Scarcely one of the singers in the opera, on this occasion, had studied in this school, and the performance was therefore interesting, as exhibiting the employment of means to achieve new results, against the traditions, and, as some might think, inconsistent with the character of the work to be done. Where the actual vocalisation was not concerned, little can be said but praise, for the acting was very good, Mme. Cepeda surpassing all her former efforts in the representation of this part. Mlle. Valleria was a most interesting Adalgisa, and sang in as near an approach to the proper style as it is reasonable to expect. Signor Silvestri was as good an Oroveso as could be obtained; and Signor Sylva as Pollio evidently strove to appear at his best in a character for which few among the audience could exhibit any sympathy. Signor Bevinani was the conductor on this occasion.

It only remains to be added that Mlle. Rosina Bloch has appeared as Leonora in Donizetti's *La Favorita*, and as Fides in *Le Prophète*, making a remarkable success in either part; and that Mlle. Louise Pyk, hitherto only heard as a concert-singer, made a brilliant hit as Leonora in the somewhat worn-out and singularly old-fashioned opera, *Il Trovatore*. It certainly does seem strange that the opera, scarcely five-and-twenty years old, should seem so old-fashioned and hackneyed in the present time, for all that it was considered full of beauties, while such works as Mozart's *Nozze di Figaro*, and other writers in the last century, should preserve their perennial freshness. The difference probably arises from the fact that one was written for present popularity; and the others, also instigated by geniuses, were designed without reference to existing likings, and therefore will stand for all time.

MUSIC IN DUBLIN.

THE Moore centenary concert on May 28th was a great success. It was held in the large hall of the Exhibition Palace, and attracted over 6,000 persons.

The celebration was honoured by the presence of the Lord Mayor and members of the Dublin Corporation, the High Sheriff, Lord O'Hagan, Mr. D. F. M'Carthy, Mr. S. C. Hall, the Mayors and representative members of the Cork, Waterford, Limerick, Kilkenny, Clonmel, Drogheda, and Derry Corporations. At 2.30, a well-trained choir of 200 voices, under the direction of Mr. Joseph Robinson, opened the concert with the splendid chorus of "When thro' life unblest we rove," and after it Lord O'Hagan delivered a magnificent oration—rather panegyric, on Moore. It was a masterpiece of eloquence. After the first part of the concert, Rev. Chancellor Tisdall recited Denis Florence M'Carthy's ode, and truly the sentiments of the poet were fully expressed by the accomplished reader. The concert then continued, and it was almost 6 o'clock when it terminated. During the day a very large number of persons filled the sculpture gallery of the Exhibition Palace to view the relics of Moore, which comprised MS. music, poetry, letters, and pictures, &c. The most interesting were his harp, with one string (which was restrung for the centenary, and on which Herr Sjoden performed with great success), his piano, and his writing-table when in Sloperon Cottage. A popular concert by a band of harps was given in the same hall at 8 o'clock, under the direction of Professor Glover, and a most enthusiastic audience was present. A promenade band concert in the Glass Building

followed, and a ball in the Mansion House proved an appropriate termination to the affair.

At the opening concert, Miss Annie Marriot sang "Rich and Rare," with all the grace that the song required, displaying her rich soprano voice to much advantage. Mr. Santley delighted the audience by his fine rendering of that soul-stirring song, "Avenging and bright." He was vehemently encored, and responded. Mr. Barton McGuckin elicited a warm encore for his song, "The Meeting of the Waters," which he executed with due appreciation of the melody. The duet, "I saw from the beach," was sympathetically rendered by Miss Marriot and Mr. Santley, and the first portion of the concert terminated with the chorus, "When cold in the earth."

The second part was opened with "My gentle harp," by the choir. "The Minstrel Boy" received full justice from Mr. Santley, and the singing of it recalled the memory of Madame Titiens, who was wont to electrify all hearers by her rendering of the same vigorous melody. Mr. Barton McGuckin fairly thrilled the audience by his expressive singing of "Oft in the still night"; Miss Marriot led the chorus "Slumber Song" (Schumann), after which the choir sang "Let Erin remember." This chorus, which was well received, ended the concert.

No more fitting conclusion to this notice can be penned than the last verse of D. F. M'Carthy's beautiful ode:—

"For all that's bright, indeed, must fade away,
And all that's sweet, when sweetest, not endure,
Before the world shall cease to love and cherish
The wit and song, the name and fame of Moore."

The Hibernian Catch Club held its last meeting for this season at Parry's Salthill Hotel on June 10th, and there was an unusually large attendance of members and guests. The Right Honourable Judge Lawson presided, Mr. Gick (Vicar-choral) was vice, and the singing after dinner by the Vicars-choral and other musical members was excellent. Two new glees deserve especial praise, Sir Robert Stewart's prize-glee "Heidelberg," and "While I listen to thy voice," by Mr. Charles Villiers Stanford.

On the 11th, a well-known musician, Mr. John O'Rorke, had a benefit entertainment at the Exhibition Palace, in a very bad room for sound. First was a miscellaneous selection of music, and deservedly warm applause was given to the singing of Mrs. Scott Fennell, and to the choral work of the Dublin Vocal Union (Miss Landore, and Messrs. Williams, Lane, Wentworth, and Oldham). Afterwards came a stage performance of "Trial by Jury," in which Miss Bessie Craig came out well both as singer and actress, and our veteran leader was very droll as "Usher."

On the following evening, the 12th, was the annual concert of the pupils of the Dublin Royal Academy of Music. If this institution has not as yet given to the world any great artist, it has certainly done much for music by sending out many well-trained vocalists and instrumentalists.

On the 18th, the University Choral Society wound up their season with a successful and well-attended concert in the dining-hall, but the concert was tediously long. First was Mr. Gadsby's *Lord of the Isles*, the most successful numbers in which are "Fill high the goblet;" "The Brooch of Lorn," with a good refrain; "O holy man;" and "Hear, O Holy Virgin," the most effective pieces being the chorus "Merrily bounds the bark," flute and clarinet being well used; the Victory Chorus, and Isabel's solo, "No, Edith, no," with charming figure of accompaniment. After this we had Mr. Henry Smart's very much Mendelssohnian *Bride of Dunkerron*; it was well performed, although it came so late. Of the soloists, Miss Hilliary and Miss Ward pleased much; their voices are fresh and satisfying, and they sang well. Mr. H. Lane's voice rang out well—indeed he never sang more effectively; and good help was given by Messrs. Bapty, Richard Smith, and a clever amateur, a member of the Society. The chorus singing was occasionally rather rough, and in the two cantatas the instrumentation was decidedly heavy; the general feeling was that in it there it was more the work of an able musician than any evident show of great genius. Mr. Levey led, and the distinguished Professor, Sir Robert, held band and house well in hand throughout.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

June 1st, 1879.

THE extra concert given by M. Padeloup in the Cirque d'Hiver, on the 15th of May, in order to give, "for the third and last time," the whole of the first act of *Lohengrin*, proved a failure. M. Padeloup had, so to say, "reckoned without his host." The first part of the programme, which consisted of the "Overture du Roi d'Ys," by Lalo, Mozart's symphony in G minor, and the "Chœurs d'Ulysse," by C. Gounod, viz., (a) Chorus of Naiades, (b) Chorus of Swineherds, (c) Chorus of Faithful Maid-servants, (d) Chorus of Men-servants—went off very well; but at the commencement of Wagner's music a scene of dissatisfaction and disorder took place. Wagner is not liked here. Why would M. Padeloup not let well alone, since he had succeeded in giving Wagner's music during the past winter, at any rate, without any expressions of disapproval having been shown? On the same evening a brilliant "Solemnité Musicale et Dramatique, au profit d'une œuvre de charité," was held in the Grand Orient de France, under the patronage of Mlle. Deschamps, with the co-operation of Mlle. Philippine Lévy, of the Opéra Comique, Marie Deschamps; harmonium—Mustel; MM. Lauwers, of the Châtelet Concerts, Morère, of the Opéra, the brothers Lionnet, MM. Darcier, Ch. Dancla, and his pupil Rivarde, Marc de Champs (comic singer of the Paris salons), and Lowenthal, pianist. Works by Marie Deschamps, Massenet, Haydn, Darcier, Rupes, Hignard, Auber, Victor Hugo, Ch. Dancla, L'Huilier, Pagans, Chopin, Gottschalk, Faure, Gounod, were executed.

On the 18th of May the "Première Séance" of M. Ch. Dancla was held in the Salle Pleyel, Wolff et Cie., with the co-operation of Mlle. Jeanne Heyberger, who has obtained a first prize in the Conservatoire, and MM. Auguste Tolbecque, Léopold Dancla, Emile Belloc, Arthur Boisseau, and as accompanist M. L. Allouard. The programme consisted for the most part of compositions by M. Ch. Dancla, also soli for pianoforte by Chopin and Rubinstein. On the same afternoon a "Séance" of music for two pianos was given in the Salle Erard by Mlle. Jeanne Halbronn, pupil of M. Le-Coupepy (professor at the Paris Conservatoire). In this concert works for two pianos by Mozart, Schumann, G. Pfeiffer, Chopin, Stephen Heller, Saint-Saëns, Wormses, and Massenet were executed in a brilliant and artistic manner by Mlles. Bardout, Kryzanwska, Halbronn, Colombier, Vacher-Gras, and Mme. Wable, all pupils of M. Le Coupepy, and pupils who do him great honour, and of whom he can be proud.

On the 25th of May the second and last "Séance" of M. Ch. Dancla was held in the Salle Pleyel. This artist is one of the ideal musicians who are all flame and fire. He plays his instrument as if it were a part of himself, and his inmost religion. He was a pupil of Baillot for the violin, and of Halévy and Barbereau for composition. He is now professor of the violin at the Paris Conservatoire. He was on this occasion assisted by Mme. Jacquard (pianist), M. Léon Jacquard (violinist), also professor at the Conservatoire, M. Paul-Vitteau (baritone), and MM. Léopold Dancla and A. Boisseau, also his two brilliant pupils, Rivarde and Nadaud (Lauréats of the Conservatoire); M. E. Mestres acted as accompanist. M. Dancla played his own gavotte for violin, which was encored. The concert closed with the well-known "Symphonie Concertante" for two violins, by Ch. Dancla, which was performed by his two pupils, A. Rivarde and E. Nadaud, in a most spirited and praiseworthy fashion. Why do we never hear these compositions in England? They are certainly too good to be allowed to sink into oblivion. Mme. Jacquard sustained in the trio the piano part, and she played as solo Mendelssohn's "Variations Sérieuses;" and M. Jacquard selected for his soli a Sérénade Hongroise, transcribed for violoncello by Adler, and Etudes, by himself, for his instrument. The very youthful pianist, Gemma Luziani, pupil of Mme. Massart, who has had so much success in Paris, is now in London, where her clever playing with such tiny hands will, doubtless, be much appreciated.

The well-known flautist and chef d'orchestre of Manchester, M. E. de Jong, passed some days in Paris *en route*; but as the music season was just over, he only played in a private circle, where his performances were much appreciated.

M. Alex. Guilmant, organist of "La Trinité," announces four organ recitals on the grand organ (Cavaillé-Coll) in the Salle des Fêtes de the Trocadero, in which he intends to perform, amongst other things, some unknown compositions by Dietrich Buxtehude (1635-1707). These recitals are to take place on the 5th, 12th, 19th, and 26th of June.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, June, 1879.

IN celebration of the birthday of His Majesty King Albert of Saxony, the Conservatoire gave a concert on the 24th April, Ranking foremost amongst the many excellent, and in some cases brilliant, productions by the pupils, was a "Salvum fac Regem" for chorus *à capella*, composed by Mr. Walter Haynes, of Great Malvern, who impressed us with having a very promising career before him. Herr Carl Muck (son of the Capellmeister of Würzburg) excelled in Liszt's pianoforte arrangement of Bach's organ fugue in G minor. Equally good renderings were given of three canons from Jodassohn's Serenade, Op. 35, for piano, by Miss Alice Bateman, of London, and of Variations on a Theme by Bach, arranged for piano by Reinecke, by Frl. Fanny Horowitz, of Leipzig. Miss Bateman will be shortly returning to London, no doubt to be a distinguished member of the circle of Leipzig students now resident there.

The public examinations at the Gewandhaus commenced on the 5th May, seven concerts having taken place up to now. At the first six we heard altogether more than forty vocal and instrumental solo-renderings, so that of the students who came forward we can, of course, only mention the most prominent, and will do so in the order in which the examinations took place. Herr Carl Wendling, of Frankenthal, was heard in the andante and first movement of the F minor concerto by Henselt; Herr Carl Fiedler, of Zittau, in the third piano concerto, C major, by Carl Reinecke, which we think the very best examination this year; Miss Adeline Wheeler, of Dublin, in Hiller's piano concerto; Herr Carl Muck, in the B flat minor concerto by Xaver Scharwenka. The first movement of Chopin's F minor concerto was given by Frl. Emilie Schaefer, of New York, and the second and third movements by Herr Friedrich von Schiller. Henselt's F minor concerto was performed with great bravura and artistic finish, Herr Waug Lauder, of Toronto, Canada, playing the first, and Frl. Dorothea Grosch, of Liebau, the second and third movements. Mendelssohn's second pianoforte concerto, in D minor, was successfully rendered by Frl. Melanie Albrecht, of Leipzig, and Chopin's F minor concerto was played by Fräulein Marie Heimlicher (Basel) in a truly artistic style. Finally, we heard a very brilliant performance of the second and third movements of the piano concerto in G minor by Saint-Saëns, by Miss Alice Bateman. We must also add the performance of Beethoven's E flat major concerto, by Mr. Algernon Ashton, at the third concert.

Of violin students the most successful proved to be Herr Paul Stöving, of Leipzig, in the G minor (first) concerto by Max Bruch; Herr Johannes Winderstein, of Lüneburg, in the military concerto, first movement, by Lipinsky; Herr Arthur Beyer, of Leipzig, in Mendelssohn's violin concerto, and in conjunction with Mr. Edgar Coursen, of San Francisco, in the concerto for two violins by J. Seb. Bach. The best violoncellist was Herr Max Eisenberg, of Brunswick, who played Reinecke's highly interesting concerto, Op. 82. In the sphere of vocal music, Herr George Dima, of Kronstadt, Siebenbürgen, who sang the aria from Mendelssohn's *St. Paul*, "Gott sei mir gnädig," and Frl. Anna Dubost, of Stockholm, in songs by Scarlatti, Reinecke, and Schumann were most prominent. Two compositions which we heard at the seventh concert deserve great praise and distinction, namely, a quartet for string instruments, by Mr.

George Chadwick, of Boston, and a quintet for two violins, two violas, and violoncello, by Herr Max Fiedler. Both works possess fresh and graceful invention, correct construction and good instrumentation. They were successfully interpreted by other students of the Conservatoire. In the coming weeks the chamber-music and orchestral examinations are to take place, so we shall be able to notice them in our letter for next month.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, June 12th, 1879.

THOUGH I took leave of the concert-room in my last letter, I must invite the reader to go with me once more, not to a public but to a private concert, of which I have to speak, arranged by the "Wiener Akademische Wagner-Verein." It was the second musical evening "im internen Kreise," and the invitation "to assist" found a welcome response, as Bösendorfer's concert-room was filled to the utmost by an intelligent audience. It was not Wagner alone we heard; his name served more as a foil to a sort of historical programme, which was ornamented with jewels by Gluck, Beethoven, Schubert, Liszt, and Löwe. Wagner himself was represented by his Vorspiel to the *Meistersinger*, executed on two pianos; by the quintets of the same opera, and by the Nornen-scene of the *Götterdämmerung*. The last number was the more well chosen, as that scene is omitted in the performance of our version of the opera. Liszt's *Maestri*, on two pianos, was another interesting number, though the colour of the orchestra, like in the Vorspiel, is sadly missed in the arrangement. Two lieder by Schubert, a ballade by Löwe, an aria from Gluck's *Orfeo*, the violin-romance by Beethoven, &c., could not fail to attract the attention, and when the last tone died away, Clio took her pen and recorded the Soll and Haben, the last event of the season.

The Hofoper has finished its first decade. The new house opened on May 25, 1869, with *Don Juan*; was governed, in that space of ten years, by three directors—Dingelstedt, Herbeck, and Jauner. Seventy-nine operas and twenty-seven ballets were performed, of which fifteen operas and the whole *Ring des Nibelungen* were represented for the first time. Of some singular peculiarities during the period I may take occasion to speak in one of my next letters, when the dead season allows such a digression. The second decade, on May 25, 1879, was inaugurated again with Mozart, his *Marriage of Figaro* being chosen. Of the old guard only Herr Beck was retained, and he was again a worthy count; the countess (Mlle. d'Angeri) was good, but could not make us forget Frau Wild; this, however, is not her fault. In the great aria her memory failed her, and it was only the dexterity of the orchestra which made the error unobserved by the greater part of the audience. Frl. Bianchi performed for the first time the rôle of Susanna, and she pleased very much. It was evident that she took great care to do justice to her task, though the manner with which she sang the recitatives was certainly not the right one. Figaro was represented by Herr Scaria, and that he is not fitted for similar rôles even his best friends must admit, his figure being too massive, his tongue too heavy, his pronunciation, though distinct, too broad and uneven. No better was Cherubino treated by Frl. Braga, who has no real qualifications for that character. Fearless and bold she was indeed, but Cherubino, with all his extravagance, must never forget that he is of good breeding and of a noble house. Frl. Braga, however, has talent, and is young, and she has not spoken her last word. The performance took place on a Sunday; the rest of the week was given to Wagner, whose *Ring des Nibelungen* was represented for the first time in Vienna, without interruption; on Monday, *Rheingold*; on Tuesday, *Walküre*; on Wednesday, *Siegfried*; and on Friday, *Götterdämmerung*. It was, therefore, another sort of festival, and if the performances did not equal the former ones, the fault was in the actual situation, which forced a change in some rôles. On the whole the result was encouraging for the direction to repeat the great task by intervals, and particularly in times when the town is visited by travellers, who formed the greater contingent. Frl. Bianchi has performed since May 12th the following rôles:—

Amina (for the fourth time), Lady Harriet (twice), Lucia (twice), Susanne (twice), Dinorah (second time), and Margarethe von Valois. Martha was not on the level of her performances in general; as Margarethe she was likewise unequal, but the plaudits never failed, even if the excitement has somewhat abated. There is no extraordinary evening in view for the next few weeks, the opera is still in activity. The theatre will be closed on the last day of June, and re-opened on August 15th; the singers dispersed in every direction. The orchestra will again, as before, assist in the musical festival at Salzburg, on which occasion Mozart's *Idomeneo* will be performed in concert form (vor dem Mozart-Häuschen am Kapuzinerberg) at the celebration of the eve of the centenary feast of its first performance in Munich, January 29, 1781.

Operas performed since May 12th to June 12th:—*Nachtwandlerin*, *Fliegende Holländer*, *Hugenotten* (twice), *Martha* (twice), *Sicilianische Vesper* (twice), *Tell*, *Lucia* (twice), *Wasserträger* (and the ballet Sylvia), *Hernani*, *Hochzeit des Figaro* (twice), *Der Ring des Nibelungen* (Vorabend, 1, 2, and 3 Tag), *Prophet*, *Häusliche Krieg*, *Tannhäuser*, *Dinorah*, *Troubadour*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In order to economise the space at your disposal, I request that the following remarks concerning figured bass may be read in connection with my previous letters to the RECORD.

Figuring has been ingeniously termed "musical shorthand." But it ought to be something more. Though by no refinement could it be made a substitute for the ordinary notation, it becomes, if intelligently used, a valuable auxiliary, supplementing one of the main defects of that notation, which, while showing a chord, does not necessarily express its nature, or etymology.* This, through fitly devised figuring, can be shown at a glance. Thus considered, figuring, now becoming obsolescent, though not yet obsolete, may be still turned to good account, provided that too much be not exacted from it. Any attempt to push it beyond its proper function, in expectation of its fulfilling every condition, can only end in disappointment.

The imperfection which attaches, from its very constitution, to the octochord scale† is reflected in its figuring. But the usual mode of figuring displays more than inevitable faults. It has not even the negative merit of uniformity, but remains a mass of confusion. As many methods as schools.

Choron was the first to point out that there are two manners of figuring possible, differing essentially, and that the figuring in ordinary use is a jumble of both:—

"Quant au choix des signes qui indiquent l'espèce de l'intervalle . . . on suit deux méthodes ou systèmes différens, qui sont fondés l'un et l'autre sur la propriété dont jouissent les chiffres et la dénomination d'être communs à l'intervalle et à la note qui le forme.

"Dans l'un de ces systèmes, la signe s'applique à l'intervalle lui-même, et est par conséquent la même dans tous les cas; c'est pourquoy nous le nommons *chiffre absolu*; dans l'autre, il s'applique à la limite opposée à sa base, et varie selon l'état de cette limite; c'est pourquoy nous le nommons *chiffre relatif*. . . Le chiffre vulgaire n'est autre chose qu'un mélange, plus ou moins confus, des deux procédés que nous venons d'écrire. Il varie selon les temps, selon les lieux, selon les écoles, et selon les maîtres."

With the acumen and logical precision that belongs of nature to a Frenchman, Choron seizes on the weak point. I merely suggest that the two systems would be more clearly distinguished, not as "chiffre absolu," and "chiffre relatif;" but as "numerical figuring" and "symbolical figuring"—the last being to the former as algebra to arithmetic.

It has been already shown that Rameau did not fully carry out his own idea, which was nevertheless the right one. It will presently be seen that Choron, though putting us on the right track, did not follow it himself.

The following samples of confusion are all taken from the books.

* Of course, by analysis this can be always ascertained. What is meant is, that there is often no distinct presentment to the eye.

† The octochord in use is derived (according to the construction of the bass) from at least two, and more often from three tetrachords each in a different key.

The same symbol of alteration, namely, an oblique line across the numeral—is employed for—

The little sharp sixth	...	...	...	♯.
The extreme sharp sixth	...	...	...	♯.
The flat fifth	...	...	...	♭.
The tritonus	...	...	...	♯.
The augmented second	...	...	...	♯.
The diminished seventh	...	...	...	♯.
The minor third	...	...	...	♯.

And, indiscriminately,

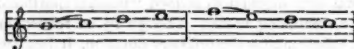
For the little sharp sixth	...	6, ♯5, +6, ♯.
For the tritonus	...	4, ♯4, +4, ♯.
For the flat fifth	...	5, ♭5, 5*, ♭.

Choron recommends—

For minor intervals †	...	... v. ex. ♯.
For major	...	... v. ex. ♯.
For diminished	...	...
For augmented	...	...

An improvement, but still of a haphazard nature, based upon no principle. The means of expressing the specific character of each primal chord, under any form of inversion, are yet to seek.

Let us begin by marking the characteristic notes, bequarre and bemol—the sharp third and the flat seventh on the dominant—in whatever combinations they occur. These notes are the landmarks of the scale; they have fixed resolutions, and are the extremes of the pentachord.‡



♯ and ♭ would serve the purpose; but these are too much associated with the keys of an instrument. § They are also connected with the ♯, called a natural, an ambiguous or two-faced symbol, from which confusion is likely to arise.

I propose the substitution of + and a ¶ to be prefixed invariably to bequarre and bemol.

The next step is to distinguish the movable notes—i.e., those which may be major or minor. Here we are at once beset with verbal confusion. The terms major and minor are ambiguous—used sometimes conventionally, in a modal sense; sometimes etymologically, in an extensive sense, implying width or span. || Let me take this occasion to declare that the nomenclature of music is a disgrace to the art. We ought to make a clean sweep of it, to extirpate it, root and branch. But that is past praying for. The public cannot be expected to learn a new language. We must patch up the old one, eliminating a few of the more glaring paralogies.

Let us restrict the terms major and minor to their modal sense; greater or lesser will suffice to serve the other purpose. Minor notes are thirds lowered by half a tone, based upon tonic primes. Tonic primes are the first and fourth ** of the scale ascending; the fifth and first descending. Therefore mi and la may be flattened in the ascending scale, with the addition of si flattened in the descending scale. Thus it comes that in c minor, ♭E, ♭A, and ♭B are consistently figured as minor, in every combination that does not depart from the key.

Observe, that the minor third, ut—♭mi, must not be confused with the flat third, re—fa, which is of a nature entirely different. For fa is there bemol.

* The arc of Telemann.

† Under the heads major and minor, he seems to include flat and sharp intervals, a fertile source of error.

‡ The pentachord is the lesser diapente, composed of the ascending and of the descending tetrachords.

§ To arrive at anything like an orderly system of figuring, it is necessary to disembarass oneself of all associations with the black and white keys of the clavier. Through them it comes that the third upon the dominant is figured in c major, 3; in c minor, ♯3; and in c, ♯3. The note, being immutable, should be figured in all three cases alike, by some mark that merely distinguishes its place in the scale. Ex. gr. +3, +6, or +4.

¶ The symbol writes well, and sufficiently resembles, though it cannot be confused with, a flat.

|| From this comes the strange anomaly that the minor third, ut—♭mi, inverted becomes a major sixth, ♭mi—ut.

** Fa, called sub-dominant, is, upon the tetrachordal system, an upper tonic. Sol, descending, comes in as tonic, and goes out as dominant.

Let us mark notes forming a major interval by a dot before the numeral; minor by a dot after the numeral—ex. gr., '3, '6; 3', 6'.

We have now to provide for the upper overtones—the ninth, eleventh, and thirteenth. These, already examined in a previous communication, I propose to call chord-notes, as distinguished from the scale-notes in common use. They may be indicated by their numerical distance from the bass, with an o prefixed.*

It must be borne in mind that the eleventh is a fixed note, but that the ninth and thirteenth, for reasons assigned elsewhere, are movable—i.e., major or minor, and are therefore doubly symbolised.

Thus by means of five symbols, +, a, '1, 1', o, not only the intervals, but also the place in the scale occupied by each of the notes composing those intervals, with the special character of each, are presented to the eye.†

The canon of the octave will thus be figured in full:—

Major.

5	+6	6	♯	5	♯	6	5
♯3	♯3	3	♯5	♯3	♯3	♯3	♯3

Minor.

5	+6	6	♯5	5	♯	6	5
♯3	♯3	3	♯5	♯3	♯3	♯3	♯3

Major abbreviated.

♯3	+6	6	♯5	+	6	♯5	♯3
♯3	6	+6	+or ♯3	+4	6	+6	♯3

It will be observed that under this system, in the minor mode, accidentals are no longer required for the figuring of regular chords.

By way of example, let us apply these symbols to the chord of the diminished seventh and its inversions—most confusing under all old methods to any but the experienced eye.

The uninverted chord is played on bequarre—the leading note. Bequarre being designated in all the inversions alike by +, the original form of each chord is seen at a glance.



Observe that the flat fifth, ♭5, played on re or la. These two intervals are essentially different in quality and in treatment; even in extent they differ by a comma. All normal chords can be expressed under this system of figuring, but there are certain abnormal combinations in use to which it will not lend itself. When such occur the symbols in common use (♯, ♭, and ♯) may be resorted to. The use of one of these will, moreover, show that the combination is irregular; which may be deemed in some degree an advantage.

The most frequent cause of seeming irregularity will be anticipation or suspension of the bass, in reality constituting a short pedale. In a pronounced pedal passage confusion is best avoided by figuring the real bass, taking no account of the pedal note.

* An o is the symbol appropriated to harmonic notes in fingering fiddle music.

† No special symbol is needed for diminished intervals, which are sufficiently indicated by the combination of a minor note with a leading note. Nor for augmented intervals, which are merely inversions of the diminished. Superfluous intervals, so called, are not normal intervals, but are formed with either passing or exchanging notes.

‡ Sol comes in as tonic, and goes out as dominant.

Passing notes or exchanging notes may be designated in the usual manner by an oblique line (/).

In its abbreviated form this figuring will be found more free from complication than that in common use, with a large increase of precision.

HUGH CARLETON.

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ERRATUM.—In Mr. Carleton's letter, published in our last number, for "Ab, the thirteenth," read "As, the ninth."

Reviews.

Mozart's Werke. Serie III.: No. 1, Kyrie für 4 Singstimmen (33); No. 2, Kyrie für 5 Soprane (89); No. 3, Kyrie für 4 Singstimmen (322); No. 4, Kyrie für 4 Singstimmen (323). Serie V.: No. 6, *Ascanio in Alba* Theatralisches Festspiel, in 2 Acten (111). Leipzig: Breitkopf & Härtel.

CONCERNING Series III., the list which sets forth the treasures of the new edition makes promise of thirty-one works, viz., Offertories, Kyries, Te Deums, Venis, Regina Coelis, and Hymns. The four Kyries, the first item in the heading of our notice, open the series. They are compositions very varied in complexion, and belong to widely-separated periods of Mozart's career. We say "widely-separated," and yet a period of less than fourteen years embraces all of them. But Mozart's genius grew apace; one year did more for him than ten for others. He composed the first of these Kyries—it is written for four vocal parts and a string accompaniment—at Paris in 1766. Short and simple as this composition is, it gives more satisfaction than the artistically more important fourth Kyrie of the year 1779, in which, besides the four vocal parts and strings, two oboes, two bassoons, two trumpets, drums, and organ are employed. If one could reconcile one's self to the then fashionable manner of calling upon the Lord for mercy with a merrily ringing voice, accompanied by smiling shakes and tripping figures, or if one could forget what the words signify and the music is intended for, a considerable amount of pleasure might be derived from this Kyrie. The third Kyrie (for the same voices and instruments, with the addition of two horns) sins less in this respect, and assumes a somewhat more sober tone and appearance. Jahn thinks that this Kyrie may be a part of the mass at which Mozart was working at Mannheim in 1778 (see letter to his father of February 14th, 1778), but of which nothing is known. Unless we are greatly mistaken, the second of these Kyries, a *canon ad unisonum*, for five sopranos, will be inspected with more interest than the others. Mozart composed it in 1770, during his stay in Florence, and his acquaintance with the Marquis de Ligniville, Duca di Conca, and this learned contrapuntist's canons, no doubt instigated him to try his skill at this sort of musical problems.

When after his eventful visit to Italy—let me mention here only the successful production at Milan of his opera *Mitridate, Re di Ponto*—Mozart returned to Salzburg (March, 1771), he learned that the Empress Maria Theresa of Austria had commissioned him to compose a theatrical serenata for the festivities which were to celebrate the nuptials of her son, the Archduke Ferdinand, with the Princess Maria Ricciarda, daughter of the Hereditary Prince Ercole Rainaldo of Modena. In August, 1771, Mozart was once more in Milan, and at the beginning of September, having then got at last the libretto of *Ascanio in Alba*, set to work with a will. Already, on the 13th, all the recitatives and choruses (sixteen in number, some of which, however, are several times repeated in the course of the opera) were finished, and in twelve days more, if his father's prediction came true, the whole work, which in the edition before us fills 189 pages, was brought to a happy conclusion. And in what surroundings did the young *maestro* accomplish his task?—with a violinist above, a singing-master beside, and an oboe-player opposite him! Giuseppe Parini had written the libretto; Manzoni, Girelli-Aguilar, Gius. Tibaldi, and other stars, were charged with the vocal parts; the ballets and the whole *mise-en-scène* were splendid; the august audience expressed its high satisfaction; in short, the whole thing went off in every respect brilliantly and pleasantly. But more precious to Mozart than

the gracious opinion of princes and courtiers must have been that of the *caro Sassone*, Hasse, who had composed for the same occasion the opera *Ruggiero*, and did not hesitate to say of his young rival, "*Questo ragazzo ci farà dimenticare tutti*," a prognostication which time has verified, for has not the boy indeed caused them all to be forgotten—the good-natured, melodious Hasse, with countless numbers of his less estimable contemporaries? The old composer's judgment shows what the best of that time thought of Mozart's music. No one will dream in our day of putting the "theatrical festival play" again on the stage; nevertheless it is a pleasant occupation to idle away an hour in wandering through these lovely pleasure-grounds with their smooth paths, well-trimmed alleys, and velvety lawns, peopled with gods, geni, and their mythological kindred, not to mention princes and mortals of the meaner sort, such as shepherds and shepherdesses.

The Classic Companion. A Collection of easy and moderately difficult pieces for the Clavacin and Pianoforte, selected from the works of the most celebrated composers of the Seventeenth and Eighteenth Centuries. Arranged in a strictly chronological order, partly transcribed, the fingering supplemented, and the whole revised, by E. PAUER. Vol. II. London: Augener & Co.

In sending forth a second volume, the Editor, Mr. Pauer, is doing a good work. By this means he offers to the public a ready and acceptable means of forming an acquaintance with the works and musical thoughts of those among the greater and lesser of the musicians of the past, who have left their "foot-prints on the sands of time," and whose labours have more or less influenced the invention of writers of their own and of subsequent times. It is always desirable to make a collection of the labours of such writers, rather than to gather all that they may have written, for frequently a single piece will give sufficient evidence of the style and character of a man's work, and fully serve such a purpose as that for which the present volumes have been undertaken.

The list of authors, arranged chronologically, stands thus, their works chosen being attached to their names:—Haesler, Gigue in E minor; Ignaz Pleyel, Rondo in E flat, Rondo (Viotti) in A; Joseph Gelinek, Nine Variations in E flat; Johann Ludwig Dussek, Rondo grazioso in E flat, La Chasse in F, Les adieux in B flat; Daniel Steibelt, Le berger et son troupeau; August Eberhard Müller, Caprice in D flat; Ludwig van Beethoven, Sonata in G minor, Sonata in G, Sonata in D, Six easy variations in G, Rondo in C, Rondo in E flat, Polonaise in G, Three Bagatelles in F, C, A; John Baptist Cramer, Choral and Rondo in E flat, Andantino Affettuoso in G minor; Joseph Woelfl, Andante and Rondo from military concert; Ludwig Berger, Two Studies; Francesco Pollini, Toccata in G; Johann Nepomuk Hummel, Scherzo in A, March in D, Andantino in A flat, Rondoletto Tyrolien in F, Rondoletto en forme de Contredanse, Gigue in C; John Field, Nocturne in E flat, Nocturne in E flat, "Reviens, reviens." Some thirty pieces in all, each one of particular interest, are contained in this second selection. A collection of works which represents the various phases of musical thought for a century at least when comprised within one cover can hardly fail to have a special and valuable interest for the student in music. He can learn by degrees how and in what manner the various improvements in style and phrasing have become introduced, accepted, and grown permanent, and how that which at first was held to be somewhat heretical in art, has in time been made the canon for a new departure, and a matter of common and general use. He can also trace the growth of form, and the gradual abandonment of all that was at one time considered needful and in accordance with correct and orthodox use. He can watch the introduction of shapely and graceful melody, and mark the daring flights of the then younger minds in art in their endeavour to fix the discoveries they had made in the resources of the instrument for which they wrote. They can also see how that from time to time the several improvements in the construction of the instruments had produced corresponding emulation in the minds of the writers for them. The placid style of writing before Beethoven will not fail to strike the attentive mind, and

the enormous strides taken after he had daringly shown the way how to do the thing appears most remarkable when the several pieces in this collection are compared the one with the other. That Mr. Pauer has done his work carefully and well may be inferred from the fact that he has appended his name to the arrangement; that the collection is worthy to stand not only side by side, but as marking a distinct advance upon the previous collection, truly excellent as it is, are matters which should have been expected, and always are pleasant to see.

Fairy Fancies (Märchengestalten). Sixteen short *Fantasiestücke* for the Pianoforte. By CARL REINECKE. Op. 147. London: Augener & Co.

HERR REINECKE, who has not inaptly been called the Hans Christian Andersen of the pianoforte, has particularly justified his title in the production of this new series of charming works from his pen. They consist of a set of short pianoforte pieces such as children of very moderate capacity could readily play with very little trouble, forming on the whole a chain of fairy tales, each distinguished by a title which recalls some of the stories most popular with children in all European countries. Of the number two form the prologue and the epilogue, the remainder are called—1. Cinderella (Aschenbrödel); 2. Goblins (Heinzelmännchen); 3. The Good Fairy (Gute Fee); 4. Number Nip (Rübezahl); 5. Little Snowdrop (Schneewittchen); 6. The Barley Brownie (Die Roggenmuhme); 7. The King's Son (Der Königssohn); 8. Little Rosebud (Dornröschen); 9. Little Red Riding-hood (Rothkäppchen); 10. The Seven Dwarfs (Die sieben Zwerge); 11. The Wicked Fairy (Böse Fee); 12. Fair Melusine; 13. Undine; and 14. The Rain Fairy (Die Regentruhe). These charmingly delicate pieces of writing are most attractive because of their simplicity. As interesting little show pieces for children they are most valuable, while the sterling musicianly character which pervades them all will prevent their being looked upon with any degree of coldness or contempt by the most expert and exacting musician.

Mendelssohn's Overtures for Pianoforte Solo. Arranged by E. PAUER. London: Augener & Co.

THERE is no occasion to enter into a long description of the form and character of Mendelssohn's overtures; they are fortunately so well known as to render any account of their merits superfluous. The course to be adopted on the present occasion is simply to call attention to the fact that Mr. Pauer has adapted five of the overtures which Mendelssohn wrote for the orchestra, so as to make them available for performance by a single player on the pianoforte. It is unnecessary to point out the difficulty of such a task to those who know that the most that can be done in the matter is a labour of like kind which the engraver has to do in reproducing a brilliant painting for the purposes of printing from a steel plate. There are many colours in the original, and but one in the copy. All that the engraver's art will allow is the simulation of lights and shades corresponding as near as may be to the varieties of tone in the prototype. Mr. Pauer, with all his experience to support him, could only produce a resemblance of the original colouring of the orchestral pieces he has dealt with in the plain pigments of the black and white of the pianoforte, and it is his just due to admit that he has done his work well and thoroughly, and by that means has added a new pleasure to those already existing for pianoforte players. He has taken—1, The Midsummer Night's Dream; 2, The Military Overture, Op. 24; 3, The Hebrides; 4, Calm Sea and Prosperous Voyage; and 5, Fair Melusina.

Grædus ad Parnassum. By MUZIO CLEMENTI. Selected and revised by CARL TAUSIG. Parts I., II., and III. London: Augener & Co.

WE gladly call attention to the new edition of the famous "Grædus ad Parnassum" of Clementi, which, edited by Carl Tausig, has been issued in a convenient form. After the some-

what exhaustive notice formerly inserted in the MONTHLY MUSICAL RECORD, nothing is left to add concerning the arrangement. All that need be said at this time is that which relates to the new shape in which it appears. Formerly it was published—and, for the matter of that, it can be still obtained—in one handsome volume. Now it is sent forth in three parts at a very cheap rate. The first includes the preface and the first eleven studies, the second contains eleven more, and the third all the remainder. The advantage of this form is manifest, for anxious students will not be deterred by having presented to their notice too much of the many difficulties which they are expected to encounter in their conquest of the whole, and, moreover, the smallness of the cost of each section will be an incentive to the greater use of the several parts of this most valuable help towards obtaining a mastery and proficiency upon the pianoforte.

Instructive Selections from Haydn, Mozart, and Beethoven. By J. ESCHMANN. London: Augener & Co.

THESE selections, which are edited by Mr. J. Farmer, form part of what is called the "Harrow Music School Series." They are, as their title implies "instructive selections" in the fairest sense of the word. They are by no means difficult, and are most attractively set forth, so that a careful use of the pieces in the set would insensibly lead the pupil on from improvement to improvement in a form as agreeable as possible to himself, for his interest would be excited and his powers strengthened with the study of each successive piece, and so the great aim of the compiler and of the editor would be fully and pleasantly brought about.

Album Espagnol (Spanish Dances) for Pianoforte Duet. By MAURICE MOSZKOWSKI. Op. 21. London: Augener & Co.

THE great ability of Herr Moszkowski as a writer for the pianoforte is most amply exhibited in these four sets of Spanish dance rhythms, arranged for two performers on the pianoforte. He has not only been able to set down on paper a series of pieces in the style accepted as Spanish, with characteristic rhythmical progressions and weird and fascinating harmonies which of themselves exhibit no common order of invention and inventive power, but he has also designed some new and effective passages for the pianoforte as well, by way of accompaniment, as in the melodies. This betokens a mind cast in an unusual mould, for, considering the great variety of effects already at the disposal of composers for the pianoforte, common property contributed to the general store by writers of all periods and modes of thought, he was at liberty to do as others have done, and to be content with the effects he could thus produce. Our composer is not content with following in the track made easy for him further than he chooses to pursue it, but wisely holding in mind the desire to add something by way of interest to an accumulation by which he has already profited, he in turn lays open a new field which will doubtless be much traversed by his successors, and for this reason his work will be considered as among the bright examples of pianoforte writing which the present age has given birth to. His frame of thought is not unlike that which all who have had the opportunity have learned to admire in Herr Scharwenka's writings; indeed, without possessing any great similarity of treatment, but marked only by a likeness of thought, the two writers may be said to have laid the lines, if not for a new school, at all events for a variation upon the general groundwork of modern times which, is in itself likely to give rise to thoughts of beauty and originality, and this is no mean thing to have accomplished.

The present work consists, as has been already intimated, of four pieces in the keys of G major, D major, F sharp minor and major, and again in D major. They are each full of character, and worthy to find admirers, as they are certain to do, as well in the home circle as in the concert-room.

Quintet für Pianoforte, Violine, Viola, Violoncello, und Contrabass. Componirt von HERMANN GÖBETZ. Op. 16. (No. 3 der nachgelassenen Werke). Leipzig: Fr. Kistner.

THIS, one of the posthumous works of its author, was per-

formed for the first time at the Thursday Popular Concert, on March 31st. last, with the greatest success. It has many parts of rare excellence in its construction, not the least of which are the tender appreciation of the charms of melody, and a skilful knowledge of what is necessary to the effective use of the instruments employed. The movements, though novel in idea, as indeed they ought to be, are marked by distinct and correct form and a richness of harmonic combinations which produce the best result. There are four movements, namely, an *Allegro con poco*, introduced by a short introduction *Andante*, in C minor; an *Andante con moto*; an *Allegro moderato* (quasi minuetto) and an *Allegro vivace* with a *Coda molto vivace* as the finale. Each movement is particularly interesting, but if it were desired to name one among others which possessed the greater elements of popular character, it is not at all unlikely that the choice would unhesitatingly fall upon that one of the allegros marked *moderato*, which stands in the place of the minuet or scherzo. It is one of the brightest among the several bright movements in the work, the whole of which is beautifully written, and contains a further evidence of the great genius of the composer, whose life was all too short for the full development of the extraordinary power he possessed, as exhibited not only in his opera, *The Taming of the Shrew*, but also in such of his other works which he has left for the admiration of posterity.

Emmanuel: a New Oratorio. Composed by Dr. JOSEPH PARRY. Aberystwith: J. Parry.

THE plan of publishing a new oratorio in separate parts is a novel one, and perhaps may have its need of success. While it is an advantage to the purchaser perhaps, it is a distinct hindrance to the reviewer, for a work of such a character should not be judged by its particular items without reference to the work as a whole, for, although they may be, as in the specimen number sent to us they are, well written and effective, it is impossible to judge of their value in relation to the rest, and whether that which now seems weak may not after all have contained in itself the elements of strength by the power of contrast. When the whole is issued it will no doubt show the musical power of the composer in the best and most favourable light.

Peters' Edition Catalogue for 1879. Leipzig: C. F. Peters.

THE issue of this catalogue is always regarded with a particular degree of interest by musicians of every grade, and by amateurs of all conditions. The latest publication is one which will be welcomed with more than the customary degree of satisfaction from the large number of new and important works which are now included in the list—works which have already earned a world-wide fame as well for themselves as for their compilers. Another particular feature in the catalogue lies in the fact that besides the continually-increasing works which the Peters' edition is famous for the distribution of, there is a great and valuable addition of some of the most important works in the catalogue of the Messrs. Augener, comprising nearly two thousand works. The most of these have been reduced in price in some cases equal to, and in others to more than, one-half, of the sums at which they were formerly attainable; and as these include the splendid editions of master-works edited by Mr. Pauer, some of Sir W. Sterndale Bennett's compositions, pieces by Brahms, Schumann, Ouseley, Prout, Ellerton, Spohr, Corelli, and others not found in any other catalogue, the advantage to musicians cannot be over-estimated. All who are interested in the spread and cultivation of music of the best kind will be especially pleased with the additions to the catalogue as tending to advance the best interests in the knowledge of the art, and will be also grateful to the firms who place such golden opportunities for the study of the best works by issuing the best editions at the lowest possible price.

MINOR ITEMS.

Summer Serenade. Song. Words by W. A. BARRETT, M.B. The Music by LIONEL LEE. (Augener & Co.) A charming melody with an excellent and musically accompaniment, combining to make a song which amateurs love to sing and listeners

to delight in.—*Collection of Scales, Exercises, Passages, and Preludes*, in a progressive order, for the use of pupils. Composed for the Pianoforte by HENRY HERZ. New edition, augmented and revised by LOUIS KOEHLER. (Augener & Co.) A most valuable addition to the list of works for the purposes of teaching. The merits of the plan have for years been known, and the series of scales and exercises have been most useful to many a now-famous player; and, for all the variety and number of instructive works issued for the benefit of young students, these still hold a good place. If for nothing else, a large sale should be anticipated for the sake of the fingering of the scales, which is most complete and clear. To many, however, the merits of the whole will prove an equal recommendation, for its extended and extensive use.—*Olivia's Song; Oh for a peach; Red as Oleander; Oh, that my heart*. Music by MALCOLM LAWSON. (Stanley Lucas, Weber, & Co.) It cannot but be regretted that a musician having so fine a feeling for melody and so ready a power of expression as Mr. Lawson possesses, should not have been furnished with better words than those of the three last songs whose titles are quoted above. They are full of affectation, and in the attempt to be deeply sentimental have been made supremely ridiculous. As Mr. Lawson has written some truly delightful music to these silly words, it may be hoped for once that whoever sings the songs will assiduously cultivate imperfection of verbal utterance, so that the incongruity may be lessened. If it were possible new words should be found for the music, which is worthy to be associated with something better than twaddle. How well Mr. Lawson's music goes when he has to set many words, and how much is gained by a meet association, may be seen in Olivia's song from Goldsmith's "Vicar of Wakefield." The combination of words and music is most happy, so that we may reasonably hope to find the musician in equally good poetical company another time.—*Fogli d'Album*. Sei pezzi per Pianoforte di ROSA GUERINI. (Ricordi.) Under the general title of "Album Leaves," we have here a set of six pieces, the more welcome because they present themselves in a modest and quiet mien. There is no pretentious effort in any one of them, but they are written in a simple, unaffected style which speaks rather of high musical sensitiveness than of great ambition. The "Preludio," No. 1, in F minor, is pleasing. The "Romanza senza parole," No. 2, is a worthy following of Mendelssohnian thought. The "Improviso," No. 3, will be by many considered as the best and most original piece in the set, an opinion which, however, will be divided by those who admire No. 4, "Chiacchiero," for its lively and almost saucy character. No. 5 is a tender little piece called "Amicizia," with a beautiful melody aptly accompanied; and No. 6 is a "Minuetto," in which not only the grace of the rhythm of the old dance is preserved, but also a great measure of its spirit. The whole set is capably written, and well worthy of the attention of teachers and others who desire to make acquaintance with pleasant music not overloaded with technical difficulties.—*The Bright Maytide; Oh, whither, whither, speed the stars; and Where'er thou art, 'tis home for me*. Three songs by J. L. HATTON. (Augener & Co.) The faculty of melody, if it may be so called, is one of the best qualifications of a successful song-writer. This is possessed in the highest degree by Mr. Hatton, and fully and attractively exhibited in these songs now under notice. It may be that occasionally a phrase here and there recalls a past memory, but when it is traced it is found to proceed from the same source as that which has given rise to the present examples, and it is not forbidden to any musician to write in the style he has made his own, more especially when, as in the present case, the style is particularly an agreeable one.—*Air de Louis Quatorze*, for Organ. By SCOTSON CLARK. (Augener & Co.) Those already conversant with this well-arranged melody by Mr. Scotson Clark will doubtless be inclined to receive cordially this adaptation to a new means and for a new purpose. In this adaptation for the organ a third line is given for the pedals, directions are given for the employment of the stops, and everything is done that good and clear printing could do, in union with the other qualities, to secure a new lease of popularity in a fresh direction for a work not without many favourable points.—*Grande Valse pour le Piano*. Par LEON D'OURVILLE. (Augener & Co.) A brightly designed, agreeable, and original piece of music of a quasi-classical type, particularly well calculated to advance the pur-

poses of the student and augment the fame of the writer.—*Dancing Waves*, Morceau de Salon pour le Piano, par ALBERT PIECZONKA (Augener & Co.), is a choice piece of descriptive pianoforte writing, as effective as it is clever.—*The Resolve*, a Song, by J. STILWELL SADLER (Augener & Co.), is a bold and manly setting of some fine words by Sir WALTER SCOTT, which baritone singers with bright voices will be glad to make acquaintance with.

Concerts.

PHILHARMONIC SOCIETY.

THE seventh Philharmonic Concert offered two or three features of a specially attractive character, of which certainly not the least was Raff's melodious and well-balanced suite for violin, Op. 180. With Señor Sarasate as the soloist, the three movements played were delightfully effective, and the superb finale was a triumph for the brilliant Spaniard. Schumann's concerto for pianoforte, with Mr. Alfred Jaëll, an old favourite, who had lost none of his force or skill, was another acceptable selection. The purely orchestral performances were the *Alchemist* and *Egmont* overtures, and Rubinstein's "Ocean Symphony," the last glorious work being rendered with a precision and colour which pleased those who had seen room for improvement at the earlier gatherings. Miss Thursby was the vocalist, and sang with a fine voice, and in excellent style, the two selections which devolved upon her.

NEW PHILHARMONIC SOCIETY.

THE programme of the fourth concert, on the 7th, showed that Mr. Ganz had not exhausted his novelties, or his will to do them justice. Considerable impression was made by the *Jason* overture, composed for him by Alice Mary Smith (Mrs. F. Meadows White). The work, better described by its second title, "The Argonauts and the Sirens," deals with this well-known incident in the legend of the Golden Fleece. In two movements, *andante con moto* and *allegro*, the composition is cleverly treated in the spirit of the subject by the sympathetic composer of *Endymion* and *Pandora*. The situation illustrated, of course, allowed rather of grace and colour than of grandeur, being one of the few episodes of a lighter tone which relieve the tragic story of the Argo. An orchestral adaptation from Baron Bodog D'Orcey's opera of *The Renegade*, entitled "The Apostasy of Barnabas," was also presented. It is a condensation of the musical incidents in which are depicted the love-struggles and perversion to Moslemism of a Hungarian soldier in the time of the crusade against the Turks instituted by Queen Isabella. The performance of this work showed once more the difficulties of reconciling the concert-room and the stage, and it will be understood at once how much the vocal parts lost in distinctiveness and dramatic effect by being necessarily allotted to the various instruments. The Baron's opera, as a complete work, is, besides, too strongly marked with the Wagnerian manner, *ab initio*, not to suffer greatly, according to the prevailing taste, by a course tending to exalt the orchestra even beyond his own intentions. Some fine effects of melody, and a great deal of clever scoring, were apparent despite of all; and one would be glad to see *The Renegade* produced under conditions better calculated to bring out its other merits. Beethoven's "Eroica Symphony" was the third important selection, and very delightful was the performance by the orchestra of this noble work, and in the same composer's concerto in C minor, when Mr. Alfred Jaëll was the excellent pianist. Mendelssohn's *Midsummer Night's Dream* overture, brilliantly played, completed the instrumental programme. Mlle. Anna de Belocca was the vocalist, with a number of selections, including the *Printemps qui commence*, from Saint-Saëns's *Samson et Dalila*, and Ambroise Thomas's song of Mignon, "Connais-tu le pays?" At the fifth and final concert of the series a very fine performance of Spohr's symphony, "Die Weihe der Töne," was given, the new translation, by Mr. Barrett, of Carl Pfeiffer's poem, which the composer desired should always be printed when the work is done, calling forth special admiration. The overtures, *Leonora* No. 3, and *Tannhäuser*, were adequately given, under the careful and artistic direction of Mr. W. Ganz; and Madame Montigny-Rémaury played Schumann's concerto in A minor with the band, without a rehearsal, in consequence of the indisposition of Herr Hans von Bülow, who was announced to give Tchaikowsky's Concerto and Weber's Concert-stück. In place of the latter Mlle. Bertha Haft, a young and clever violinist from Vienna, played two short solos in a beautiful fashion, and Herr Anton Schott exhibited his robust tenor voice with effect

in his songs. The concert was most successful, and brought the season to an end in brilliant style, but with a longing desire for the wings of time to fly round to the one which is to follow.

MME. VIARD-LOUIS' CONCERTS.

THE seventh concert under this lady's management introduced yet more novelties, the first in importance being a symphony in D by Svendsen, a Norwegian composer whose name was already to some extent familiar. The work was found to possess the more common merits of careful and musicianly scoring, without, however, the rarer beauties of marked originality and fluent melody. Of the various movements the most effective was the scherzo, but even here technical graces were predominant. An overture in E minor, by Mr. Joseph Halberstadt, whose face is well known to the frequenters of instrumental performances, and who came from among the violas to conduct his own production on this occasion, was a *succès d'estime* at least. Experience in the colouring of orchestral music was the feature most obvious in his work, which, as to the rest, was open to much the same comment as the other. M. Saint-Saëns's "Danse Macabre" (Dance of Death), a picturesque descriptive piece for the orchestra, in the spirit of serio-grotesque realism with which the same subject was treated by the mediæval poets and painters, was admirably rendered under the direction of the composer, and was encored. Equally fortunate were his Benediction Nuptial for the organ, and Bach's fugue in G minor, which M. Saint-Saëns played very finely. The other instrumental selections were Ries's pianoforte concerto in C sharp minor (for the performance in which Mme. Viard-Louis obtained a well-earned recall), and Gounod's Pontifical March. Miss Georgina Burns and Mr. Ludwig were the vocalists. The same work opened the last concert, on the 18th; Spohr's glorious symphony, "The Power of Sound," was the next selection, the opening movements of which were taken a little too slow. There was also a new concerto in G minor (Op. 1) for pianoforte and orchestra, by Mr. Oscar Raif, Professor of the Royal Academy, Berlin. The last composition, which is in three movements, although not altogether devoid of reminiscence both as regards idea and treatment, has grace and spirit throughout, and passages full of individual force and originality. It will prove a welcome addition to the minor list for the concert-hall, and gives more hope for the future of the author than the mass of recent novelties. A short orchestral piece by Mr. Joseph Williams, "Florian Pascal," was also given for the first time, and proved sufficiently pleasing. Its characteristic is an elaboration considerably beyond accepted forms of the minuet model, and will only be ungrateful to those who consider that the charm of a minuet is the simplicity of its melody. Bizet's dramatic overture, "Patrie," for grand orchestra, might almost be called a symphony; it touches rapidly upon scenes of peace, terror, battle, and triumph, in the somewhat popular manner which has been so often effective before. Beethoven's grand sonata in F minor, Op. 57, by Mme. Viard-Louis, and vocal items by Mme. Mary Cummings and Sig. Candidus, completed the programme.

HERR XAVER SCHARWENKA'S MATINÉES.

HERR SCHARWENKA has given two entertainments at St. James's Hall—a pianoforte recital on the 11th, and a concert of chamber-music on the 18th. Had the talented young artist and composer been advised by an experienced director, he would hardly have chosen for his first matinée a day when most people thought it their duty either to struggle knee-deep in mud at Ascot or to stay at home quietly in order to conceal the enormity of their absence from the fashionable race. As it was he had but a moderate audience for his earlier performance, which opened with Beethoven's Sonata Appassionata, and included selections from Schumann, Chopin, and Liszt, as well as two or three of his own clever and spirited original compositions. The programme was well calculated to show that Herr Scharwenka is no egotistical interpreter of his own ideas merely, but that he has the sympathetic faculty which is the first essential where those of others are concerned. The music of these different minds, with every tone of light and shade, every individual characteristic reproduced, came upon the ear as though the authors themselves inspired the sounds. It is impossible to do justice by description to Herr Scharwenka's wonderful powers as an executant; the instrument seems to be magnetised into life and thought, and the hands at need pass so rapidly over the keys, that one almost fancies the will alone controls its marvellous utterances. At the chamber-concert there was a much larger audience, and Messrs. Franke, Heimendahl, and Van Biene supported the pianist. Two important and successful items in the programme, which was most heartily received throughout, were Herr Scharwenka's quartet in F major (Op. 37) and his trio in A minor (Op. 45) for pianoforte

and strings. Both works were admired for the spirit and freshness which have been features in his compositions hitherto presented; and it was noteworthy in each, considering they were the production of a pianist, that the strings were not unduly subordinated, but were made to contribute tastefully to a well-balanced *ensemble*. Herr Scharwenka's own performance in the quartet and trio was in the same sense, and rarely had anything proved more gracefully harmonious than the united interpretation. A charming *Adagio Religioso* for violoncello, from the same hands, was most sympathetically played by Mr. Van Biene. Some selections from Liszt, Chopin, &c., were interspersed, the Chopin Valse, Op. 42, eliciting an encore, which Herr Scharwenka satisfied by playing once more, in the same startling manner, his popular study in E flat.

THE MUSICAL UNION.

THE third concert of the Musical Union took place at St. James's Hall on the 27th May, when Mozart's string quintet in G minor was the first selection presented, Rubinstein's trio in B flat being the other prominent feature. This fine piece, for which Mme. Essipoff had been enlisted as the pianist, was rendered by that lady and Messrs. Papini and Lasserre in a most delightful manner. Since it was first produced in 1857 by Rubinstein, it had been heard but twice at the Musical Union—in 1874 with Leschetizky, and in 1878 with Jaëll, no lady pianist "having had the temerity to attempt this difficult composition," says the analytical programme. In solo performances from Liszt, Schumann, and Chopin, the fair Russian, whose success in achieving the perilous adventure sufficiently rewarded her for attempting it, renewed former triumphs. Chopin's mazurka in D was again enthusiastically encored. The *Andante Cantabile* from the quartet (Op. 11) by Professor Tschaiakowsky, of Moscow (already favourably noticed), was repeated, completing the programme. At the concert on the 10th June, Messrs. Marsick, Lasserre, Wiener, and Holländer were happily associated in the quartets, Schumann's No. 1 (Op. 41) and Haydn's (Op. 81), Mendelssohn's trio in C minor once more calling forth a fine pianoforte performance from Sig. Jaëll, who also gave as solo selections his own charming nocturne, "L'Absence," and Chopin's effective ballade in G minor. M. Lasserre's admirable violoncello reproduction of Schumann's *Abendlied* has also to be recorded. On the 17th, in Brahms's spirited quartet in A (Op. 26) for piano and strings, Beethoven's quartet No. 6, in A flat, and Mendelssohn's ever-welcome duet in D (Op. 58) for pianoforte and violoncello, Messrs. Jaëll, Marsick, and Lasserre were again heard at their best, the two gentlemen first mentioned further contributing, the latter a brilliant scherzando of his own, and the former Schumann's *Phantasistück* and Chopin's scherzo in B flat minor. On the 24th, Schumann's quartet in E flat (Op. 17) for piano and strings, Mendelssohn's in E minor (Op. 44), and Rubinstein's sonata in D for pianoforte and violoncello were the concerted pieces, Mr. Marsick undertaking his own "Reverie and Scherzando," and Mme. Montigny-Kémaury (the pianist of the occasion) Saint-Saëns's transcription of Bach's gavotte in B minor, Chopin's mazurka (Op. 50), and Adler's "Scène de Bal."

Musical Notes.

DR. STAINER has been appointed one of the examiners for the Mus. Doc. degree at Cambridge for 1880.

THE following is the result of the preliminary examination for the Degree of Bachelor of Music and special examination in Music for the Degree of Bachelor of Arts at Cambridge:—

Class I. (*arranged in order of merit*).—Crook, Smith (Queen's); Taylor (S. John's); Lane, Latham (B.A. 1864), Summer (Trinity)—*equal*; Stevens (S. John's). Class II. (*arranged in alphabetical order*).—Ainley, Bennett, Bourke, Briggs, Brion, Broadhouse, Browne (Clare), Dewberry, W. (Christ's), Dewberry, F. (Caius), Fall, Gale (S. John's), Halton, Laskey, Leaver, Lee, M'Ghie, M'Kendrick, M'Naught, Morley (B.A. 1878) (Pembroke), Moxon, Parsons (B.A. 1874) (S. John's), Pearson, Roberts, Robinson (Trinity), Russell, M. H. (S. John's), Shinn, Stokoe (Emmanuel), Tunstall (S. John's), Turpin, Venables, Watson (S. John's).

The Examiners were Prof. G. A. Macfarren, Messrs. George Garrett, Sedley Taylor.

A silver inkstand and a purse of 344 sovereigns have been presented to Mr. William Done, the veteran organist of Worcester Cathedral, in recognition of his services to the cause of music. The presentation was made by Earl Beauchamp.

A civil list pension of £100 per annum has been granted by the Government to the composer and organist Mr. Henry Smart.

THE degree of Mus. Doc. has been bestowed by the University of Oxford on Sir Herbert Oakeley, M.A., the Edinburgh Professor of Music at the University. Prof. G. A. Macfarren, Mus. Doc. Cam., and Mr. A. Sullivan, Mus. Doc. Cam., also received the degree of Mus. Doc. from Oxford. The Archbishop of Canterbury conferred the degree of Mus. Doc. on Sir H. Oakeley some years ago.

MR. PROUT'S "HEREWARD."—Mr. Ebenezer Prout's cantata, *Hereward*, set to a libretto by Mr. Grist, who has found his materials in Mr. Charles Kingsley's *Hereward the Wake*, was performed on June 4th, at St James's Hall, with great success, under the direction of its composer. The members of the Hackney Choral Association, who, under Mr. Prout's own guidance, have for some time been doing excellent service at the east end of London, were the chief performers. Though nowhere strikingly original, the music of *Hereward* has much to recommend it, as the work of a practised scholar, versed in all the secrets of his art. The solo vocalists were Misses Mary Davies and Marian Williams, Mrs. Osgood, and Mr. Barton McGuckin, who helped materially to complete a generally effective performance.

THE Musical Education Committee of the Society of Arts have held several meetings, and have drawn up regulations to advance musical instruction, so as to place music on the same basis as drawing in the public elementary schools. The Committee of the Privy Council are to be requested by the Society of Arts to give teachers certificates for the first, second, or third class, as the results of the personal and paper examinations of the Institute of Music (Dr. Hullah). No increased expense will be incurred by having proper instruction in music in elementary schools; and the code to be drawn up will define clearly the system of teaching singing with the Guido notation, so as to avoid the necessity of the students having to acquire two systems, one from the ear, the other from notes. The preceptor of the York Diocesan Choral Association (the Rev. J. Powell Metcalfe) has confirmed the complaint of Dr. Hullah, that a large sum is really thrown away by adhering to Section 19A (2) of the Privy Council code, which he states "practically untunes the land," as singing is taught with ear or without ear.

At Langham Hall, on the 12th June, Miss Florence Sanders gave a miscellaneous concert, in which she was assisted by several ladies and gentlemen in vocal and instrumental selections. Miss Sanders, who is a pupil of Mr. W. H. Holmes, was the pianist, and in a number of compositions of exacting character from Liszt, Schumann, &c., showed great fluency of manipulation and much feeling.

THE Mozart Institute of Salzburg is organising a grand musical festival to take place at the end of July, the programme of which will be for the most part interpreted by the Philharmoniker of Vienna.

MR. CARL ROSA will open her Majesty's Theatre for operas in English during the second week in January next, and will produce several novelties, the titles of which the director prudently abstains from publishing at present.

EDINBURGH, MR. WADDELL'S CHOIR.—The second concert of the season took place in the Freemason's Hall, George Street, on June 3rd. The programme was as follows:—Brahms's "Song of Destiny," "Scenes from Tannhäuser," Schumann's "Requiem for Mignon," and Handel's "Acis and Galatea." Miss Noble, Miss M'Neill, Mr. Kirkhope, and Mr. Millar Craig, were the principal soloists. The hall was filled by a large and appreciative audience.

DEATH OF MRS. HOWARD PAUL.—The many admirers of this popular actress and vocalist will hear with regret that her death took place on June 6th after a short but severe illness at her residence, 17, The Avenue, Bedford Park, Turnham Green. Making her first appearance on the stage at the Strand as Miss Isabella Featherstone, in the character of Captain Macheath, March, 1853, her vocal and dramatic ability has been since displayed at most of the metropolitan theatres, and ten years ago her performance of Lady Macbeth at Drury Lane Theatre was curiously associated with her representation of Hecate. Mrs. Howard Paul's last appearance in London was at the Opera Comique, in 1878, when she sustained the part of Lady Sangazure in the comic opera of *The Sorcerer*. She was at one period a pupil of the late Mr. George French Flowers.

TO CORRESPONDENTS.

R. PRYOR.—We beg to acknowledge the receipt of your note, and regret we cannot find space to print it.

NOT SURPRISED.—The ignorance of the writer to whom you refer is well known, and as such is a matter of sorrow and humiliation to the right-minded and educated members of the Press.

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 6. Schubert, F. Das Marienbild.
 7. Haydn, Jos. Prayer. (Gebet zu Gott.) 8. Arcadelt, Jacob. Ave Maria
 9. Beethoven, L. van. Hope. (An die Hoffnung.)
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